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BEACH BOYS!

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Comment

On December 31, 1961 the Beach Boys performed three songs at the Ritchie Valens memorial rock & roll show. A bunch of kids still wet behind the ears, they drew a positive response to their first semi-hit song "Surfin'." It was light and spirited rock & roll. Because of a vocal style, especially supported by Mike Love, the sound was new, even if it didn't herald an enormous event.

In England there was another new sound having a lot to do with the voices of John Lennon and Paul McCartney, and the guitars of John Lennon and George Harrison. This sound did herald an enormous event.

Both sounds were born of the American rock & roll nursery of the '50's. Both gestated in the hearts of middle class boys.

In the mid sixties the Beatles' sound would constitute a sustained explosion so immense that a staid social and cultural consciousness would be changed. As it turned out (and was recognized even then), the genius of Lennon and McCartney was that music and lyric worked together to change the musical and cultural currents of the times.

Brian Wilson's music didn't explode. Brian worked within the currents of the times, or so it seemed. Yet in the seventies, after Brian's music had worked its way unpretentiously through the sixties, it slowly became evident on a grand scale that something just as important musically had been happening within the grooves of all those orange-labeled singles that bore the imprint 'Beach Boys.'

Because the lyrics had less perception than the music we had the impression, as stated in those lyrics, that Brian

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was just going with the current.

A genius lay hidden, but not to the Beatles, who heard the things Brian was doing and were affected by them.

It is now 1981, twenty years since that first year of the Beach Boys, and their music sits curiously alongside the music of the Beatles. The Beatles did not sustain their cultural powers after the explosion. There was some catching up to do, but the music of the Beach Boys, after twenty steady years, is recognized as a cultural phenomenon ranking alongside the Beatles.

Music Update

The Beach Boys ushered in their twentieth year with a very special sold-out performance New Year's Eve at the Forum in Los Angeles. Afterwards they partied quietly at a nearby Los Angeles entertainment center which emptied an Olympic sized swimming pool to serve as a bar.

The Forum show consisted of two memorable sets. Al Jardine wore his dusty old striped shirt and Bruce threw his on for the encore. Included in the show were five songs not currently in the band's stage repertoire: "Surfin'," "Surfin' Safari," "409," "Shut Down" (for which Mike played some sax), and "Don't Worry Baby" (with Brian doing a pretty good job on the lead). Dennis played but did not sing. The word was that the vocals were flawless that night, especially from Carl Wilson.

For the encore the group began an acapella introduction to "The Little Old Lady From Pasadena," which brought Jan and Dean onto the stage. Dean then sang the lead on "Barbara Ann." An even bigger surprise was the appearance, also in the encore, of the three original Honeys, Diane, Marilyn and Ginger, all singing backup.

A star was finally dedicated to the Beach Boys on Hollywood Boulevard December 30. All showed up on that sweltering day to accept the plaudits except Dennis.

Brian Wilson has been doing a lot of work in the studio by himself which indicates perhaps that the next Beach Boys album will shift back from Bruce's control to Brian's. Bruce had been contracted to produce two albums - L.A. and Keepin' The Summer Alive. New Brian Wilson song titles include "Dancin'," "I'm A Man," and "Stevie."

Carl Wilson's solo album is due to be released near the end of January. The next Beach Boy effort will be released near the middle of 1981.

An incredibly humorous interview of the band, minus Bruce, took place on the television show Good Morning America December 4th. Looking as though they had just stepped out of showers (even though it was taped the night before), and were pushed onto the set, all seemed rather reluctant to answer in depth the standard questions which were thrown at them. Brian was the only interesting Beach Boy, stating that his kids listen to Barbra Streisand, the Bee Gees, "All kinds of stuff." When asked what sort of music he listens to these days Brian responded with, "I listen to a song called 'Be My Baby' by the Ronettes."

A ten minute feature on the Beach Boys was presented on the tv show "World Of People" December first. It included a live segment from Caesar's in Tahoe.

Dick Clark devoted the entire December 27th "American Bandstand" to the Beach Boys. The band appeared without Dennis and lip synched two songs. Upon questioning by Mr. Clark Bruce admitted that his songs are perhaps not right for a Beach Boys' album. "They're too smooth," he said, offering the idea of a diminished role on his part in the next Beach Boys album. Brian gave his now standard response to Mr. Clark, stating "you're one of my all time heroes."

The July fourth Washington, D.C. concert was indeed shown on Home Box Office tv during the month of October. For those with video tape recorders it was a nice chance to tape almost an entire Beach Boy concert with good quality. Fortunately everyone was present that day -and a steamy day it was, if you remember. However, the heat failed to sap the energies of the huge crowd gathered beneath the Washington Monument. One of the highlights of the tape was the frequent panning of the crowd, so that audience response to all the songs could be watched. Because of the time limitations certain songs were edited from the tape yet it was still a very representative concert of 1980. One omission was unfortunate, however, that being the sure-fire opening number, "California Girls." Brian had a strange look that day, being in the process of growing his beard back. The camera seemed to shy away from him. Dennis was in poor voice but drummed up a storm.

The band will begin a Californian tour the third week in January and may be headed for the deep South after that.

There is a report that CBS is thinking of releasing a compilation LP of Beach Boy material from the seventies.

John Lennon

1940-1980

World Records of England has finally released their superb seven-album boxed set of Beach Boy/Brian Wilson songs. Titled The Beach Boys - The Capitol Years, it features an exhaustive six-album anthology of works released through Capitol, and a seventh LP of outside Brian Wilson productions. Roy Gudge of England coordinated this massive effort while Peter Reum of Colorado submitted informative and extensive liner notes. Although the breadth of quality of Brian's works as here presented makes this set of great value to anyone even vaguely interested in the group, it will be further sought after by serious collectors due to the following tracks of note: (a) The 45 version of "Be True To Your School," (b) The 45 version of "Cottonfields," (c) The Dutch mix of "Bluebirds Over The Mountain," (d) "Celebrate The News," "Well, You're Welcome," and "The Lord's Prayer," all of which are found on an album for the first time, and finally (e) Seventeen out-of-print Brian Wilson productions -much sought after tracks now presented on an entire album with excellent sound quality.

The cover sports a gleaming red Cadillac parked on the beach with top down, surf boards in the back seat, and palm trees in front of the breakers. This cover painting is reproduced when the first six album jackets are put together like a puzzle. The songs are arranged in a somewhat chronological and somewhat thematic order. One side is devoted to Smile cuts, another to Pet Sounds tracks, while another has only live tracks.

If you are interested in buying the set, which will not be available in stores, write to Mr. Roy Gudge, 42, Frensham Road, Lower Bourne, Farnham, Surrey, England GU10 3NY. The price is over 25 pounds plus a heavy postage charge, which is presently being boosted. Write to him first. On the other hand it would possibly be cheaper to stimulate your nearest record importer to find a way to get ahold of it.

CBS has now purchased the rights to all of the Warner Brothers Beach Boy releases. This includes 20/20, Smiley Smile, Friends, and Wild Honey, which Warners had purchased from Capitol. In England CBS has already re-released Surf's Up and Sunflower.

Meanwhile the Capitol minds have not been stagnant. They have re-released (again) Surfin' Safari, Surfin' USA, Little Deuce Coupe and Surfer Girl, with the new letter designation SN. Also they have re-released Today, Summer Days, All Summer Long and Shut Down Vol. II -with the letter designation DN, and, in every case, with only ten songs like the first re-issues. Of note here is that the original cover art is used again on those last four albums although the titles are not the originals.

Fleetwood Mac's new live album includes a rendition of the Beach Boys' "Farmer's Daughter," and a note of appreciation to Brian Wilson.

Andrew Bainborough reported that Elton John recorded a Beach Boy-type version of "Cottonfields" back in '69/'70. It was never released but evidently was a big tribute to the Beach Boys' style.

Steve McParland reported that Brian Wilson did some song-writing with Benny and Bjorn of Abba when the Beach Boys were in Europe last year.

Jan & Dean: Oddities is a new album which includes all of Jan's single releases since his accident in addition to some scarce earlier recordings by Jan & Dean. Of special note is the inclusion of "Don't You Just Know It," the old Huey 'Piano' Smith classic which Jan did with Brian Wilson in 1973.

Dubious distinction department: The Preppy Handbook, currently a number one best-selling book, lists the Beach Boys' Surf's Up as the number one choice of music for Preppies "to boogie by." We say maybe not, gang.



by Donald Cunningham

"Let's Go Away For Awhile" is the better of these two instrumental tracks from the 1966 Pet Sounds. It is better because it more successfully blends into the album, extending while exacting the thematic consciousness, the rigors of young love and early self image. This is an all important criterion for criticism of the Pet Sounds tracks since the IP is commonly touted as the first great 'concept' album.

Who should go away for awhile? The boy and girl. On the other hand one asks, to whom do the "Pet Sounds" belong? The answer is that they belong either to Brian Wilson or to the Beach Boys, and not to the archetypal lovers. This is not as it should be. Although Pet Sounds is ultimately about Brian Wilson's persona, that fact should be found in higher levels of interpretation and not in the record grooves themselves.

But while "Let's Go Away For Awhile" contributes to the album's synthesis, "Pet Sounds" has its own virtues -marvelous qualities which seem to exist outside and despite the thematic foundation of the album with the same title. "Pet Sounds," the song, offers a glimpse into the world of Brian Wilson via the sound textures that are indelibly Brian's. Pet Sounds, the album, is a journey through the world of Brian Wilson via a totally realized concept of theme, plot, and substance, expressed in music and lyrics.

Here is Brian in an early 1967 interview:

"I think that on Pet Sounds the track, "Let's Go Away For Awhile" is the most satisfying piece of music I've ever made.

"I applied a certain set of dynamics through the arrangement and the mixing and got a full musical extension of what I'd planned during the earliest stages of the theme.

"I think the chord changes are very special. I've used a lot of musicians on the track -twelve violins (I guess fiddles is the hip phrase), piano, four saxes, oboe, vibes; a guitar with a Coke bottle on the strings for a semi-steel guitar effect. Also I used two basses and percussion.

"The total effect is... 'let's go away for awhile,' which is something everyone in the world must have said at some time or other.

"Nice thought. Most of us don't go away, but it's still a nice thought.

"The track was supposed to be on the backing for a vocal but I decided to leave it alone."

Brian has never been as tonally or rhythmically adventurous as with the song "Let's Go Away For Awhile." Not that it brings to mind the aleatory of John Cage. It maintains a popular music feel even as it ignores the pathways of ordinary popular songs. For this Brian can be included in a small group of peers from George Gershwin to Stevie Wonder -writers who have successfully redefined popular music by integrating fundamentally new ideas into songwriting, producing, and otherwise.

With regard to development of key the songs of Pet Sounds can be arranged in two categories. The first category includes unsurprising key development, with basic chords spelling usual Western cadences. Here I would place "I'm Waiting For The Day," "I Know There's An Answer," "Wouldn't It Be Nice," "You Still Believe In Me," and perhaps "God Only Knows," and "Here Today." The second category holds songs which aspire more noticeably to leave those notions of Western cadences behind. These employ all sorts of major chords, sixths, sevenths, ninths and elevenths, and stay away from commonplace chord progressions such as I-IV-V-I. "That's Not Me," "Caroline No," "Don't Talk," "I Just Wasn't Made For These Times," "Pet Sounds," and "Let's Go Away For Awhile" are such songs.

"Let's Go Away For Awhile" opens with bass, vibes and guitar establishing not a simple F, but a broader, more complex major ninth of the chord. After six bars of half notes and whole notes, with these instruments delicately moving through D-E flat-A flat ninth-B flat major seventh, the piano and guitar play five bars of sensitive eighth notes. Here the chords become even stranger yet somehow better. This 'A' section is repeated with added violins extending the theme -a kind of complex ordinariness from which one might want to "go away."

Then an abrupt horn bridge plays a trick by faking a cadence which would resolve musically the first section. It jumps from C to C-sharp, ushering in the next part of the song which is in the brand new key of D. The time signature also changes here and a slowed down 'music box' theme is played by vibes and guitar, accentuated by percussion. This second part has its own developmental section wherein violins vacillate emotionally between an almost traditional G major seventh and A-eleventh. Drum voices become more prominent as the end approaches and as this last section fades those drums become a jarring, although rhythmic foil to the violins which are indeed "going away for awhile."

The bass is, more than any other voice or instrument, including drums, the beat element in "Let's Go Away For Awhile." It is almost a percussion instrument. On the other hand those drums heard mostly near the end, and other sounds

usually referred to as percussion, are more properly called textural elements in the song. Not that this idea is new, but throughout the album Pet Sounds the following goal is reached more completely than anywhere else: instruments and voices lose their individual identities as distinct pieces of the band, thereby better offering their sounds to aesthetic and artistic interpretations. A drum becomes an emotion. A voice becomes a person.

There is no doubt that what continues in the song "Pet Sounds," whatever its faults or blessings in regard to a thematic statement, is a bold advance in songwriting and production as was illustrated by "Let's Go Away For Awhile." These instrumentals are light-years away from 1963's "Stoked," and 1964's "After The Game."

"Pet Sounds" attacks the listener with percussion and an intriguing and powerful bass theme. The theme is a standard cadence from F to B-flat, establishing the key. It becomes stronger as horns support it.



There is a sense of contrapuntal drama between this low bass and the melody as played by the guitar. In the fourth bar of the melody the bass seems to win out, for as the guitar rises and comes back down to B-flat that note is underscored by an E-flat in the bass which defines the resultant chord.

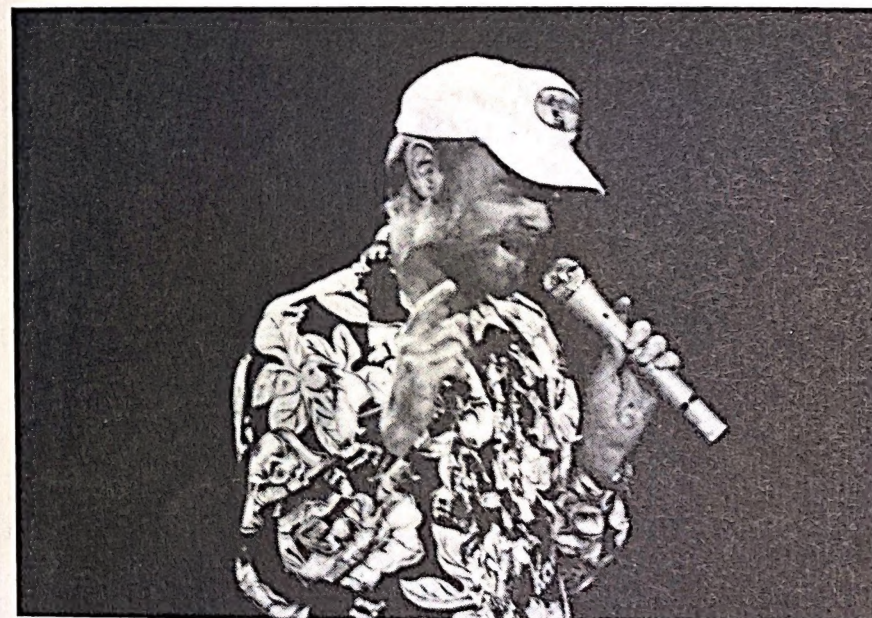
Background guitars spice up the chord sequences, setting disparate chords against the B-flat progression and producing a kind of agitation. Along with the weird percussion and rich guitar melody these chords create an interesting texture to say the least.

As in "Let's Go Away For Awhile," the percussion acts like an exclamation point at the end of phrases, and at the end rises completely to the fore. After twice through the basic run of "Pet Sounds" the percussion is given full reign in one of the stranger interludes which seems to include bongos and chopped horn blasts. It feels like a reductionism to basic and raw instincts which yield, however, to a different kind of ending and fade.

The jazzy ending is unlike Brian. Dueling guitars fade out with the theme in a counterpoint of strong musical urgency. It has a less primal feel than the previous percussion solo - a more refined yet still basic instinct.

"Pet Sounds" can evoke Brian Wilson's personality more directly than the rest of the album, since it is a departure from the theme. Rather than adding to the story which the other songs support on the album Pet Sounds, it is ironic that the song "Pet Sounds" takes leave of the rest and, in a playful manner gives us a collage of Brian Wilson musical urges - themes which support the other songs in those songs, but which are here presented in an objective environment.

Brian was well past Phil Spector when he constructed these songs - these textural fragments. He was on his own, going with his instincts, producing not a wall of sound, but a mature musical expressionism that was and is high art. When one applauds Pet Sounds it should not be simply for the early conceptual nature of the album. The praise should go further to acknowledge a total artistic synthesis from the songwriting to the arranging, from the playing, singing and production to the engineering. Brian did it by not having Leiber and Stoller write the songs, by not having George Martin produce the songs, and, in the case of these two instrumentals, without the Beach Boys.



Discography

New Zealand

by Garry Chapman

The following discography of New Zealand Beach Boy releases first appeared in the October, 1980 issue of California Music, the Australian surf magazine.

Albums

Surfin Safari
Surfin' USA
Surfer Girl
Little Deuce Coupe
Shut Down Vol II
All Summer Long (1)
Christmas Album
Beach Boys Concert (2)
Beach Boys Today
Summer Days & Summer Nights
Party (3)
Pet Sounds (4)
Best Of Vol I (5)
Best Of Vol II (6)
Smiley Smile
Wild Honey (7)

Friends

Best Of Vol III (8)
20/20 (9)
Sunflower (10)
Live In London (11)
Surf's Up
Carl & The Passions
Holland (12)
In Concert
Endless Summer
Spirit Of America
15 Big Ones (13)
The Beach Boys Love You
M.I.U.
L.A. (Light Album)
Keepin' The Summer Alive

Album Repackagings

Close Up (14)
Good Vibrations (ST442)
Good Vibrations (NCK 40054)
Good Vibrations (MS 2223)
20 Golden Greats
22 Golden Greats (15)
22 More Sun & Surfin' Hits (16)

Greatest Hits '61-'63 (17)

Bug In
Definite Album
Wow, Great Concert
Surfer Girl (18)
Ballads (19)

Notes On Albums

- (1) With the cover error, "Don't Break Down."
- (2) Reissued in 1974 with a different cover.
- (3) Has single cover with b&w photos on the back.
- (4) Reissued in 1974 with a red label.
- (5)(6)(8) Have covers and track listing which differ from the Australian issues. They were released with both black and red labels.
- (7) Re-released with a green label several months after the original issue.
- (9) Released with both green and black labels.
- (10) Has the foldout cover and the longer "Cottonfields."
- (11) Released with three different covers.
- (12) EP and booklet included in original issue.
- (13) Single cover only.
- (14) A reissue of Surfin' USA minus two tracks and with a different cover.
- (15)(16)(19) Compiled by New Zealander Bruce Ward.
- (17) Later reissued with a different cover.
- (18) Same as the U.S. budget reissue.

Singles

Surfin' Safari / 409 (1)	Capitol
Surfin' USA / Shut Down	Capitol
Little Deuce Coupe / Surfer Girl	Capitol
In My Room / Be True To Your School	Capitol
FUN Fun Fun / Why Do Fools Fall In Love	Capitol
I Get Around / Don't Worry Baby	Capitol
When I Grow Up / She Knows Me Too Well	Capitol
Dance Dance Dance / The Warmth Of The Sun	Capitol
Do You Wanna Dance? / Please Let Me Wonder	Capitol
Help Me Rhonda / Kiss Me Baby	Capitol
California Girls / Let Him Run Wild	Capitol
The Little Girl I Once Knew / There's No Other	Capitol
Barbara Ann / Girl Don't Tell Me	Capitol
Sloop John B / You're So Good To Me	Capitol
Wouldn't It Be Nice / God Only Knows	Capitol
Good Vibrations / Let's Go Away For Awhile	Capitol
Then I Kissed Her / Mountain Of Love	Capitol
Heroes & Villains / You're Welcome	Capitol
Merry Christmas Baby / The Man With All The Toys (2)	Capitol
Wild Honey / Wind Chimes (3)	Capitol
Darlin' / Here Today	Capitol
Friends / Little Bird	Capitol
Do It Again / Wake The World	Capitol
Bluebirds Over The Mountain / Never Learn Not To Love	Capitol
I Can Hear Music / All I Want To Do	Capitol
Cottonfields / Time To Get Alone	Capitol
Breakaway / Celebrate The News (4)	Capitol
Cottonfields / The Nearest Faraway Place (5)	Capitol
Slip On Through / Add Some Music To Your Day	Stateside
Long Promised Road / Deidre	Stateside
Don't Go Near The Water / Student Demonstration	Stateside
Marcella / Hold On Dear Brother	Reprise
California Saga / Sail On Sailor	Reprise
Good Vibrations / Barbara Ann / Surfin' USA	Capitol
Little Honda / Hawaii	Capitol
Rock & Roll Music / TM Song	Reprise
It's OK / Had To Phone Ya	Reprise
Susie Cincinnati / Everyone's In Love With You	Reprise
Honkin' Down The Highway / Solar System	Reprise
Peggy Sue / Hey Little Tomboy	Reprise
Good Vibrations / Wouldn't It Be Nice? (6)	Capitol
Here Comes The Night / Baby Blue	CBS
Good Timin' / Love Surrounds Me	Caribou
Lady Lynda / Full Sail	Caribou
It's A Beautiful Day / Sumahama (7)	Caribou

Extended Plays (All Capitol)

Surfin' USA (8)
-Surfin' USA, Shut Down, Surfer Girl, Surfin' Safari
Fun Fun Fun (9)
-Fun Fun Fun, In My Room, Little Deuce Coupe, Why Do Fools

Four By The Beach Boys (10)

-Wendy, Don't Back Down, Little Honda, Hushabye

Hits (10)

-Help Me Rhonda, California Girls, The Little Girl I
Once Knew, Barbara Ann

I Can Hear Music (11)

-I Can Hear Music, Friends, Do It Again, Bluebirds Over
The Mountain

Notes On Singles and EP's

- (1)-(2) Issued on the Capitol purple label.
- (3)-(4) Issued on the Capitol orange swirl label.
- (5) The Sunflower version on the red and orange label.
- (6) Released on both purple and red labels.
- (7) Only 200 copies were pressed.
- (8) Reissued in 1970 with cover on red and orange label.
- (9) The cover is different from the Australian issue.
- (10) The cover photo is black and white.
- (11) A limited release that coincided with the 1970 tour.

Associated Single Releases

Gettin' Hungry / Devoted To You (B.W. & M.L.) Capitol
Caroline No / Summer Means New Love (B.W.) Capitol
Sound Of Free / Lady (Dennis Wilson & Rumbo) Stateside

The Spector Niche

What follow are excerpts from a 1977 interview of Ronnie Spector by John Tobler, the British journalist perhaps best known here for his biography of the Beach Boys. Special thanks go to Roy Gudge. It should be noted that the Beach Boy song which Ronnie refers to near the end of the interview is "Don't Worry Baby."

JT: Your meeting with your husband -I have got four different versions. There's one that he spotted you at the Peppermint Lounge. Secondly, you were introduced to him by a friend, Don Kirshner. Thirdly, that you talked to him on the telephone. And fourthly, that your sister spoke to him on the telephone.

RS: Well, when he first saw us, where and when I don't know, but he must have seen us on a show or something. But as it turned out Georgie Winters, the editor of 16 magazine actually introduced us to Phil. They had a meeting, and we met Phil one evening -we were supposed to do a background session for Phil. We came into the studio that evening and he heard my voice and he said, "That's it." So that's how it actually started if I can remember. It's been a long time.

JT: What that meant was that you cut "So Young," and "Why Don't They Let Us Fall In Love."

RS: The first time. "Why Don't They Let Us Fall In Love" was my first record -before "Be My Baby." When I cut "Why Don't They..." they were writing "Be My Baby." And Phil said, "I don't want 'Why Don't They...' 'Be My Baby' is it." So "Be My Baby" was actually my second recording with Phil.

JT: What about "So Young?"

RS: "So Young" was done later. It was done maybe in '64, something like that.

JT: It still came out on that same label -the Phil Spector label rather than the Philles label.

RS: Yeah, well because it was Veronica, one of the Ronettes.

JT: Are you going to record any of the oldies again?

RS: I don't know. I don't think there's any point. I wouldn't ever record any of the stuff that Phil did. Those are classics. I don't think they ever should be redone.

JT: "When I Saw You," which didn't really get noticed properly...

RS: Well, "When I Saw You" was just a B-side. It wasn't really -Phil didn't make it to be an A-side. So that I don't think so.

JT: What about Darlene Love?

RS: I don't know what happened to her. Someone told me a couple of nights ago that she has a new single out and it's great.

JT: Should be. She also had an excellent voice.

RS: Oh God, out of all his artists she was my favorite.

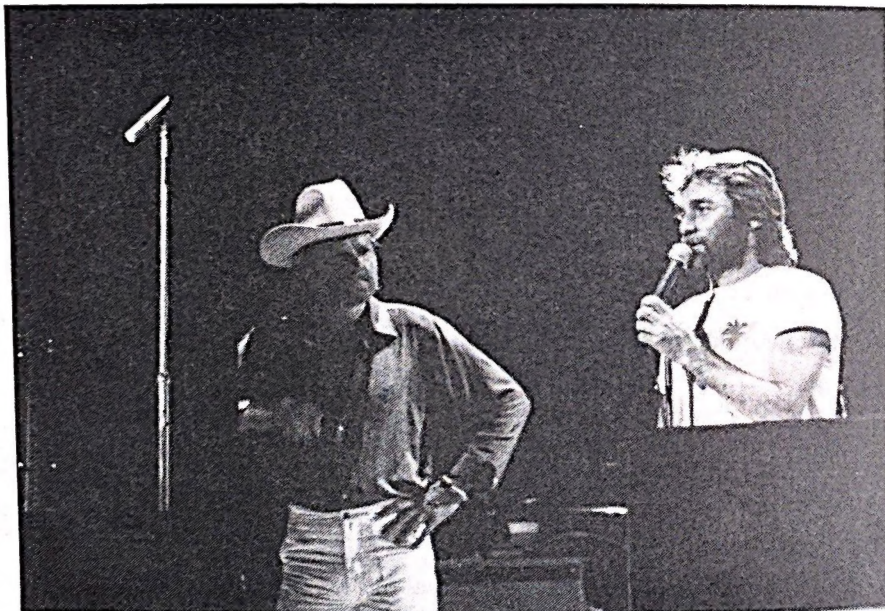
JT: The Apple single. Could you go over why that happened?

RS: "Try Some, Buy Some?" Well that actually happened because I was married and Phil was trying I guess to make me happy. It was a George Harrison tune. He should have sung it. It wasn't for me. I didn't enjoy doing it. It wasn't in the right key. It wasn't written for me really. I even told George because Phil wouldn't listen. I took George to the side and said, "What is he trying to do to

me? This is just not me." During that time I was married, and I wasn't doing any recording. I was just happy to be in the studio.

JT: What is this about the Peppermint Lounge? I mean, this is the first time, right?

RS: That's when we really got started as far as performing. It was very big in New York, The Peppermint Lounge. We were desperate to make it big, because we didn't have a record. All these groups -the Shirelles -had big hits and we had nothing. So we went to The Peppermint Lounge, we went downtown, and we were standing in line just like everyone else. There was a long line in those days. The manager comes running out -we did it intentionally, we dressed alike, fixed our hair alike -came running out, "You're on girls. You're on." They were expecting another girl group, is what it actually was, and they thought we were that group because we dressed alike and everything. I didn't care. We said, "Oh yes." We got right on stage and there was Joey Dee. First we started out dancing. Then I got ahold of the mike, 'cause I couldn't resist. That's how it all started. We started touring with Joey Dee.



JT: The singles that you made for Phil -somebody said that they were all songs about you and him.

RS: Basically they were because most of the songs he wrote were about me and him. Right after "Be My Baby," 'cause Phil and I were sort of seeing each other and so he wrote a song called "Baby I Love You," in which he was telling me he loved me. Then it went from that to "When I Saw You." In all those songs he wrote for me and I sang with all my heart to him.

JT: What about "Walking In The Rain?"

RS: Well, "Walking In The Rain," I guess it was something that Phil and I did in New York together. Mind you, all of the songs weren't written about us exactly, because other writers were in on them too. So great material like "Breakin' Up" or "Walking In The Rain," we would do it -and prior to the songs he'd write about me and him.

JT: What about "I Can Hear Music?" That's a strange one because a lot of people feel that the Beach Boys did it better than the Ronettes.



RS: Yeah, they did. When we did that -I remember being in the studio with Jeff, and when I got to the studio -because this was the last Philles record we did -I looked in the studio and there weren't a lot of musicians, and I'm used to a lot of musicians on Phil's records. So Jeff took me aside and said, "Phil told me not to have a lot of musicians." He didn't want it that way. So I guess it was Phil's fault because he didn't want to make a big thing about it.

JT: It's a good song.

RS: I thought it was a great song. But it wasn't produced right. There wasn't enough arrangement and production behind it.

JT: What about the Christmas album? How long did it take to record it?

RS: Oh God, months. I remember it like it was yesterday because we had to stay in the studio and, if necessary, sleep on the stools outside. Like if one of the other groups were in the studio we would actually lie back for awhile. It took months to do. Phil had retired right after this because it didn't do what he expected it to do.

JT: Because it was released on the same day that President Kennedy was assassinated.

RS: I think so, yeah. And he put everything into it. He put blood, sweat and tears into that album and it didn't do what he expected. It's quite a classic.

JT: Was there any point where all these people were singing on one track? Like the "Silent Night" thing. Were you all on it?

RS: Yeah. The whole lot of us.

JT: Because that's the only occasion where this whole lot of people recorded together.

RS: Right. Phil was a moody person to work with. I don't want this and I don't want that. He has his rights because he's a genius, he really is. I guess he knew what he was doing, but so often material I wanted to do, we couldn't understand why, after I would record stuff, why he wouldn't put it out. He had his own personal reasons. It would just drive me crazy.

JT: Is there a lot of stuff that hasn't come out?

RS: You know, it's been so long that I don't know if he has more, because Phil has always been full of surprises.

But I would say I have, Ronnie has, more songs, because I was in the studio an awful lot those days. An awful lot.

JT: How did Phil get all those musicians? They weren't very well known at this stage.

RS: That's how we got them.

JT: But there must have been some kind of magic touch because most of them became very famous.

RS: It used to amaze me. Here I was, fifteen years old, sitting in the studio, and I'd see the Leon Russells and the Harry Nilssons and the Glen Campbells, Herb Alpert, Sonny Bono, all those people. And they'd be in the studio for hours and hours. Leon Russell's hands were falling off from work and I said how did these guys take this from Phil? I figured it out. They were all learning. That's why they're all big today, because they all learned from Phil.

JT: Was there ever any relationship between Brian Wilson and Phil?

RS: Yes. Well Brian used to come to a lot of the sessions. As a matter of fact Brian wrote the next...What was it called? "Baby...um..." It's on the tip of my tongue. They wrote it for me.

JT: How long ago?

RS: Early -'63, '64. Right after "Be My Baby." They wrote a tune with "Baby" -something. Brian Wilson did. Well, anyway, I can't think of the song. He wrote it for us and Phil turned it down for "Baby I Love You." Which I thought would have been smashing -Brian's song. Right now Brian and Carl are writing some material for me on the q.t.

JT: Great. You know, I'm just writing a little book on the Beach Boys.

RS: They're great. It's a shame that Brian had to go on drugs and get sort of messed up. But he's still great -he's a genius, he really is.

JT: Seems to be coming through it.

RS: Yeah, he's getting on alright now.

JT: Because the two sounds of California really were Phil Spector and the Beach Boys. The other ones have just sort of vanished.

RS: That's right.

Rare Tracks

In the November issue of Goldmine, the record collector's magazine, Mike Callahan published a remarkable article about the recordings of the Beach Boys. The article catalogued various differences between mono, stereo, duophonic, and other versions of Beach Boy songs over the years. In addition Mike included a good sized discography of the band. Of special note, however, was the most complete listing of albums by various artists, including the Beach Boys -to date. We reprint that listing of various artists albums below. Thanks go to Mike as well as Brad Elliott, whose book-sized Beach Boy discography is to be published this spring.

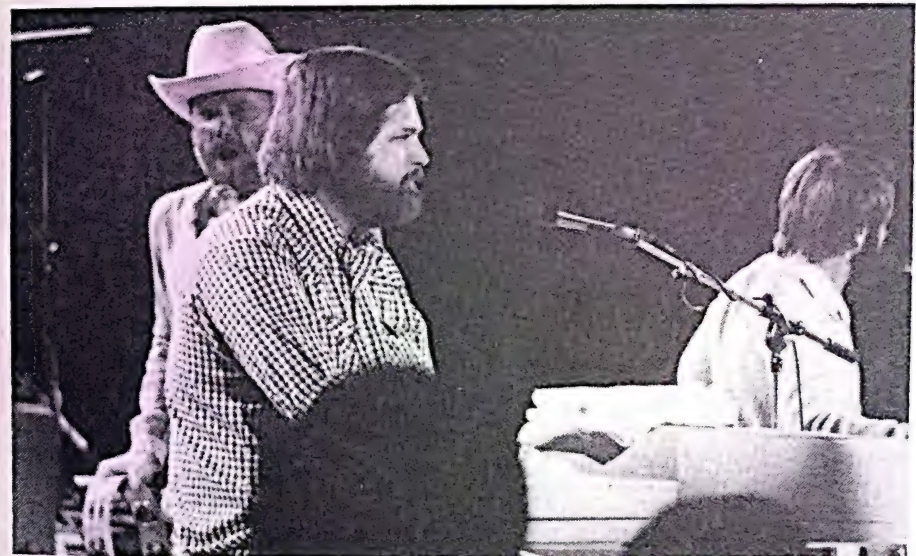
(Note: an asterisk indicates the early Hite Morgan version.)

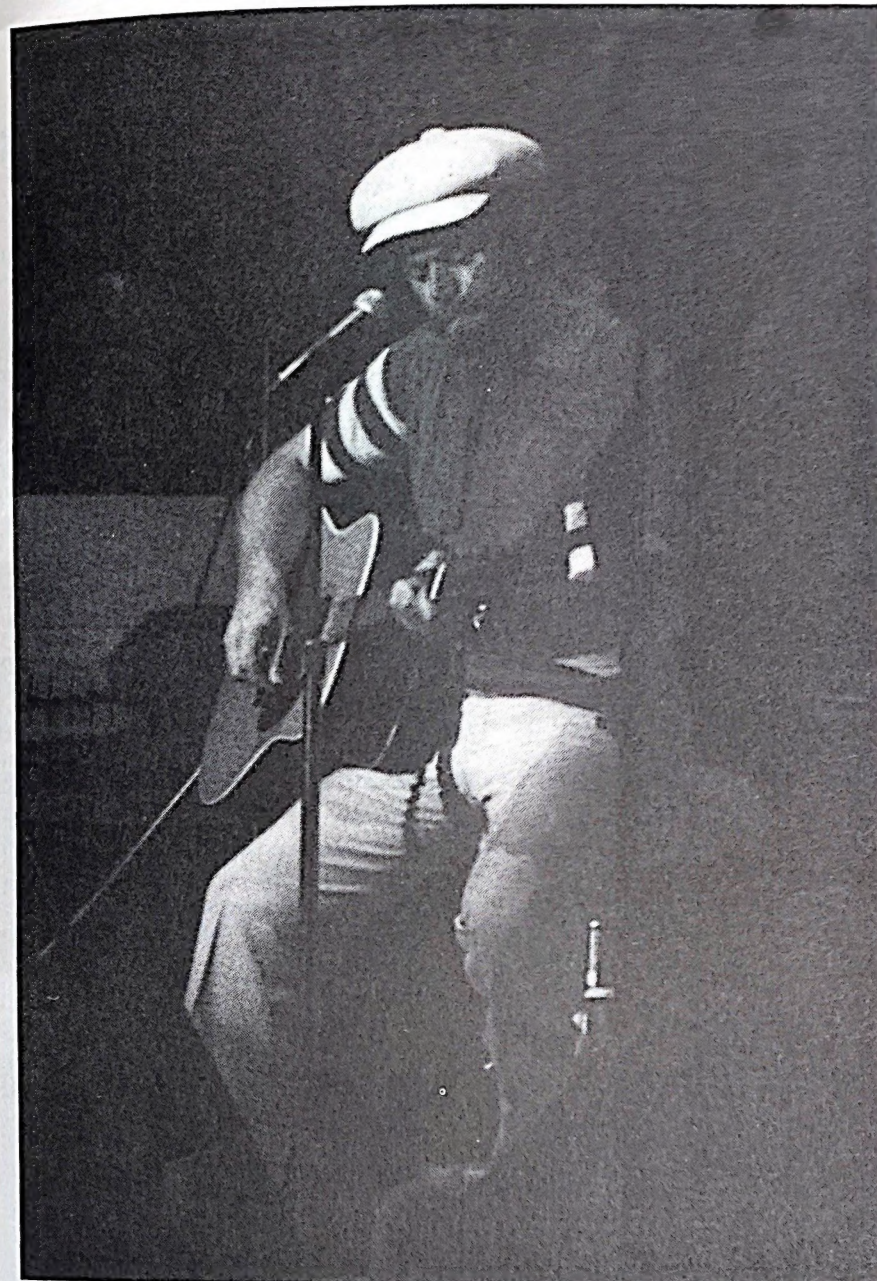
1. Arista AL-5000 Stardust (3-75) -"I Get Around"
2. Brookville 80012E Leaders Of The Pack (3-74) -"Surfer Girl*"
3. Capitol ST-1837 Chart Busters (3-63) -"Surfin' Safari"
4. Capitol DT-1918 Shut Down (6-63) -"Shut Down," "409"
5. Capitol ST-1945 Chart Busters, Vol II (6-63) -"Shut Down," "Surfin' U.S.A."
6. Capitol ST-1995 Surfing's Greatest Hits (9-63) -"Surfin' U.S.A." "Surfin'" "Noble Surfer" "Farmer's Daughter" "Surfin' Safari" "Let's Go Trippin'"
7. Capitol ST- 2024 Big Hot Rod Hits (12-63) -"Custom Machine" "No Go Showboat" "Our Car Club" "Cherry..."
8. Capitol ST-2006 Chart Busters Vol III (11-63) -"Little Deuce Coupe," "Surfer Girl"
9. Capitol ST-2094 Chart Busters Vol 4 (5-64) -"In My Room" "Be True To Your School"(album)
10. Capitol DT-2125 Big Hits From England & USA (9-64) -"I Get Around," "Don't Worry Baby"
11. Capitol STBB401 Super Oldies Vol 6 (12-69) -"In My Room"(Stack-O-Tracks)
12. Capitol STBB585 Peace On Earth (9-70) -"We Three Kings Of Orient Are"
13. Capitol Cassette 4XL-365 A Top 40 Party Vol 1 (9-69) -"Good Vibrations"
14. Capitol Record Club T-90088 Shower Of Stars (11-64) -"Fun Fun Fun"-(live)
15. Capitol Pro 2376/2377 Balanced For Broadcast (6-63) -"Shut Down"
16. Capitol Pro 2378/2379 Salesman's Demonstration Record (6-63) -"Shut Down"
17. Capitol Pro 2396/2397 The Big Surfin' Sounds (6-63) -"Surfin' USA," "Surfin' Safari," "Surfin'" "Noble Surfer," "Farmer's Daughter"
18. Capitol Pro 2464/2465 Salesman's Demonstration Record (10-63) -"Little Deuce Coupe"
19. Capitol Pro 2480/2481 Hot Rod Music On Capitol (11-63) -"Custom Machine," "No Go Showboat," "Our Car Club," "Cherry Cherry Coupe"

20. Capitol Pro 2494/2495 "Surfer Girl"
21. Capitol Pro 2556/2557 Balanced For Broadcast (3-64) -"Fun Fun Fun," "Why Do Fools"
22. Capitol Pro 2658/2659 The Big Surfin' Sounds ('64) -"I Get Around," "All Summer Long"
23. Capitol Pro 2685/2686 Balanced For Broadcast (8-64) -"I Get Around"
24. Capitol Pro 2744/2745 Programming Aids From Capitol (10-64) -"Auld Lang Syne"(no Dennis)
25. Capitol Pro 3123 Capitol Silver Platter Service (10-64) Brian interview & Hollyridge Strings
26. Capitol Pro 3133/3134 Capitol S.P. Service Beach Boys Christmas Special (10-64) "Santa Claus Is Coming," "We Three Kings," "B.W. Interview," "Blue Christmas," "Frosty," "Christmas Day," "I'll Be Home For Xmas," "Auld Lang Syne" (no Dennis)
27. Capitol Pro 3265/3266 Capitol Silver Platter Service ('67) Phone Interview, "With Me Tonight"
28. Capitol SPRO 4673/4674 Disc Jockey Sampler (2-69) -"Our Prayer," "The Nearest Faraway Place"
29. Capitol SPRO 8511/8512 The Greatest Music Ever Sold (11-76) "Dance Dance Dance," "Help Me Rhonda"(LP)
30. Capitol Pro 101 Open House '78 ('78) -"Little Deuce Coupe" (superior fidelity)
31. Columbia JS36174 Americathon (8-79) -"It's A Beautiful Day"
32. Columbia Musical Treasury 2LP6328/ 1LP6329 Summer Fun-Surfin' Fun (6-75) -one LP is identical to #36 below
33. Col. Musical Treasury 4P6330 Kookie Klassics (7-75) -"Beach Boy Stomp"
34. Col. Special Products P14439 Surf & Drag (3-78) -"Surfin' Safari," "Surfin'*" "Surfer Girl*"
35. Double R 1001 The Natural Sound ('76) -"California Girls"
36. ERA HTE-805 The Beach Boys Biggest Beach Hits ('69) "Surfin' Safari*" "What Is A Young Girl Made Of?" "Luau," "Barbie," "Surfin'*" "Judy," "Beach Boy Stomp," "Surfer Girl*" "Rock N' Roll Juke Box" ('69) "Surfin' Safari*"
37. ERA HTE-806 The Greatest Groups (1-78) "Surfin'*" "Surfin' Safari*" "Surfer Girl*" "Surfin' Roots" (8-77) "Surfin'*" "Barbie" "Surfin' Safari*" "Surfer Girl*" "The Monkey's Uncle"
38. Fairway TMC The Beach Boys ('74) (same as #36)
39. Festival FR1010 Surfing With The Beach Boys, Markettes And Frogmen (1-79) -"Karate," "Surfin' Safari*" "Surfin'*" "Surfer Girl*" "Barbie" "What Is A Young Girl" "Luau"
40. Gambit G-507 (8-track tape)
41. Gateway GSLP1014

42. K-Tel RR-1 Rockin' & Rollin'-The First Ten Years
(72) - "Surfin' U.S.A."
43. K-Tel RR-2 25 Rock Revival Greats (10-76) - "Surfin'
U.S.A."
44. K-Tel TU229 60 Flashback Greats Of The '60's (3-72)
"Surfer Girl" (as single LP or part of set)
45. K-Tel NU931 Wheels (8-77) - "Shut Down," "409"
46. Laurie LES4022 Collector's Records of The 50's & 60's
Vol 6 (3-80) "Surfer Girl*"
47. MCA 2-8001 American Graffiti (8-73) - "Surfin'
Safari" "All Summer Long"
48. MCA 2-8003 American Graffiti Vol 2 (1-76) "Surfer
Girl" "Surfin'"
49. Mindy 5801 (Untitled) - "Surfin' U.S.A."
50. Ode SPX77008 Celebration (1-71) - "Wouldn't It Be Nice"
(live)
51. Orbit OR688 The Beach Boys Greatest Hits ('61-'63)
(72) (same as #57 below)
52. Pickwick SPC1009 I'll Be Home For Christmas (9-71)
"I'll Be Home For Christmas"
53. Pickwick SPC1010 Christmas Day (9-71) "Christmas Day"
(reissued in '79 as Merry Xmas To You)
54. Post 7208 WCAU-FM: The Solid Gold 60's
"Surfer Girl*"
55. Realistic Capitol Top Hits Of The Sixties Vol 2 (7-76)
SL-8020 "Help Me Rhonda" (single)
56. Reprise 2XS6480 Journey Through The Past (11-72)
"Let's Go Away For Awhile"
57. Scepter- The Best Of The Beach Boys ('72) (same
Citation CTN18004 as #36 but songs generally run more
slowly and fade earlier)
58. Sessions AR11031 40 Golden Hits (6-79) "Barbara Ann"
59. Sessions AR11131 Solitary Dreams "California Girls"
60. Springboard Original Oldies Vol 11 (1-70)
Sp-2011 "Surfer Girl"
61. Springboard Original Oldies Vol 14 (1-70) - "Surfin'
SP-2014 Safari" "Surfin' USA" (called "Surfin'")
62. Springboard Original Oldies Vol 21 (2-71) - "Surfin'
SP-2021 Safari"
63. Springboard The Beach Boys Greatest Hits '61-'63
SPB-4021 (11-74) (same as #57, 3 cover variations)
64. Take 6 KIMN Classics Vol 1 ('68) "Surfin' Safari"
65. Trip Top 60-4 Super Oldies of The 60's Vol 4 (1-70)
"Surfin' Safari*"
66. Trip Top 60-5 Super Oldies Of The 60's Vol 5 (1-70)
"Surfer Girl*"
67. Trip Top 60-7 Super Oldies Of The 60's Vol 7 (1-70)
"Surfin'*"
68. Trip Top 60-9 Super Oldies Of The 60's Vol 9 (2-71)
"Surfin' U.S.A."
69. TVP 1009 The Encyclopedia Of 100 Rock 'N' Roll
Hits (3-77) "Surfer Girl*" "Surfin'
Safari*" "Surfin'*" "Barbie"

70. United Artists Golden Summer (6-76) "Surfin'*" "Surfin'
UALA-627-H2 Safari*" "Surfer Girl*"
71. Wand WDS-688 The Beach Boys Greatest Hits '61-'63
(72) (same as #57)
72. Warner Pro-358 The Big Ball (3-70) "This Whole World"
73. Warner Pro-423 Looney Tunes And Merry Melodies (1-71)
"It's About Time"
74. Warner Pro-474 Menu: Hot Platters (9-71) "Feel Flows"
75. Warner Pro-503 Warner Brothers Display Case (12-71)
"Feel Flows," "Til I Die"
76. Warner Pro-512 The Whole Burbank Catalogue (2-72)
-trains & dogs from Pet Sounds are
heard after Arlo Guthrie track
77. Warner Pro-525 Middle Of The Road (4-72) "Caroline No"
78. Warner Pro-527 Warner Bros Display Case 6 (4-72)
"You Need A Mess Of Help To Stand Alone"
79. Warner Pro-550 Hit Sounds Of The Merrie Melodies (1-73)
"Sail On Sailor," "The Trader"
80. Warner Pro-569 Appetizers (7-73) "Susie Cincinnati"
81. Warner Pro-583 Hard Goods (5-74) "Vegetables"
82. Warner Pro-610 The Works (1-76) "Child Of Winter"
83. Warner Pro-645 The People's Record (10-76) "Back Home"
84. Warner Special Superstars Of The Seventies ('73)
Products SP4000 "Surf's Up" (boxed LP set)
85. WEA SMP-2 The Season's Best (10-76) "Rock And
Roll Music"
86. WPOP 1410-2 WPOP VOLUME 2: Hear Here (69) "Surfer
Girl*"
87. ---1002 Crash Top 40 "Fun Fun Fun"





Sifting Sands

Close Encounters

by Tom Ekwurtzel

For some crazy reason I got back into the Beach Boys in 1969 -not 1970 when Sunflower was released, or then again when Surf's Up came out in 1971, and so many fans rediscovered the band. It was 1969 for me, when songs like "Breakaway" and "Add Some Music" approached the charts like Roberto Duran approaching the eighth round. I felt sorry for these guys. I mean the problem seemed like a hopeful one. Those cuts sounded too clean, too well produced for AM radio. Why should these guys get such a bum rap from all those hipper-than-thou journalists, radio stars, and, well, people?

After just so much of that I was hooked: I'm rootin' for these guys. There were fat Carl, goofy Brian, old man Mike, Al the Martian, and Dennis, who seemed abnormally normal. They were my friends from long long ago. I bought "Be True To Your School" the day John Kennedy was shot, and "In My Room" really focused my alienation during the following week. You don't forget that sort of thing. Our local DJ would call Brian on his birthday. The Beach Boys were separate little unspectacular personalities who looked confused on The Ed Sullivan Show and I accepted them not as musicians but as older brothers or square relations.

Come 1970, when I was attending college in Boston, it happened that the Beach Boys were coming to Symphony Hall with Seals and Croft. I had friends from New York, Hartford and Baltimore make the trip to attend what would be more than another concert, for it turned out that a string of events would begin here that included meeting as well as talking with most of the Beach Boys.

It began in February at a cheap motor lodge after that Symphony Hall gig. Those were the days when Mike Love could get away with mentioning on stage that they were staying at this motel. I went up there afterwards and checked all the floors, finally tracking down Carl in a heavily crowded room while he was giving an interview to a college radio station. Nobody paid any attention as I walked in, all casual and informal. The interview escapes me but I remember that he was strumming a guitar ("Caroline No"). The place was relatively quiet and David Marks was there -we exchanged a few words. Suddenly, bang! -in walks Dennis looking as though he just stepped off the cover of 20/20. We had a conversation that went something like this:

Me- "Hey Dennis, congrats on your new child."

Dennis- "Is that guy interviewing Carl?"

Me- "Yeah."

Dennis- "Does he know the Beach Boys?"

Me- "From what I gather I don't think so."

Dennis- "It's too quiet in here. Yaaaawwww!"

Dennis- "We have room service here, you know."

Me- "Yeah? Do you use it?"

Dennis- "Yeah, you can get hamburgers, steaks... are there any macrobiotic food stores open now?"

Me- "In Boston? Not at this time."

That was that. After everything broke up I snuck into Carl's room and left a note on his guitar case. While I was there Carl came in and I felt like an idiot. He had been walking around with his Gibson Hummingbird, practicing, and when he walked in he didn't get upset.

Eight months later they were back, this time with Boz Scaggs, and barely half-filled the place. Afterwards I met up with Carl and this time he was busy with someone from the Boston Globe. I gave him a gift of a t-shirt which said "Greatest Rock & Roll Band In The World," and the reporter mentioned it in the article he was writing - wow! Anyway, I ran into

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Al Jardine and had a wonderful conversation about TM and Brian's music. We agreed that the best way to break down his music was to first figure out the bass lines. Al was a little distant but pleasant. I swear the last thing he said and the way he said it verified and clarified everything I had heard about him. "Well listen, I gotta go back up to my room and call my wife."

A couple of years later with some friends I met the Captain and Tenille, who were very definitely brand new love-birds. Also we met Charles Lloyd, who had little to say. This was when the band played with symphony members at the Boston Gardens, promoting Carl and The Passions.

I began my own southern migration, meeting up with the band again in Fairfield, Connecticut, in 1973. After a concert some friends and I were milling around the parking lot when suddenly, "hey, there's Mike Love." We chatted with him a bit and he said, "hey, we need an extra car, you got one?" We had a car. He told us we could come to a party at a local house of meditation. Panic. Get the car! We got the horn section into our Chevy and took off for this 'party'. We arrived to find a great spread of food, as well as Ricky Fataar, Al Jardine, Mike Love and others. This was too much.

Mike went out to admire a backyard garden at one point and I followed. We talked and I found a sensitive Mike Love I never knew existed. We talked about quite a few things but in particular I remember him looking at the vegetables, pumpkins and other plants saying, "Can you believe that someone might actually blow this stuff up, destroy it?" He also said in a philosophical and not demeaning way that a person could be spending money on TM rather than going to a lot of Beach Boys concerts. I was really taken aback by his sincerity.

Back inside Alan was making his way slowly across the living room with a big bowl of soup, being so careful not to spill it. Ricky Fataar was at the piano and I can remember "God Only Knows," and "I'm A King Bee". Suddenly there was "aw, darn it." - Alan had spilled his soup all over his shirt. It was a hysterical moment but I bit my tongue. After the 'veggies' "I tried to kick the ball but my tennie flew right off." But seriously, then Mike led a meditation which I faked, opening my eyes occasionally to view this crazy scene.

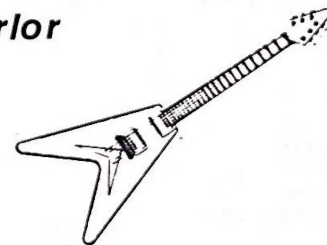
Nothing would compare with that night yet soon thereafter I moved down to New York City and after a Carnegie Hall concert met up with Ricky Fataar again. He went into this thing where Brian had almost nothing to do with recording the Surf's Up album except for playing organ on "A Day In The Life Of A Tree."

I caught Jack Reilly at work during a press conference at the St. Moritz Hotel. A true hustler. We even shared an elevator ride and I overheard him talking about all the writing Brian was doing. Bruce Johnston was there too, and we talked about ten-speed bicycles as well as "I Write The Songs." He was very personable.

All encounters after these were strictly "Hi, how are you?" and "Thanks a lot," because the Beach Boys had again become big bucks. And it is the same now. The concerts sell out and the guys are untouchable. But it's OK.

As you perhaps noticed, there is one guy I haven't mentioned. I did meet Brian in Los Angeles in 1979 at an in-store Light Album promotion on Hollywood Boulevard. I spent one full hour watching him cope with autograph hounds. The new album was playing in the background but the only time he acknowledged the music was by hitting the counter top during "Shortnin' Bread". He was off the beat. Someone presented him with one of those Smile cover reproductions. Mike and Audrey Wilson were excited by the cover but Brian registered nothing when he looked at it - blank stare.

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At the end of the promotion I finally went up to Brother Bri' and got his autograph. He scribbled "Brian" and I shook his hand. Nothing else.

So ends the odyssey of a fan for now and for what it's worth. Quiet Carl, Stoic Brian, gregarious Mike, familyman Al, Burnt-out Dennis and handsome Bruce. Or supply your own adjectives.

Letters

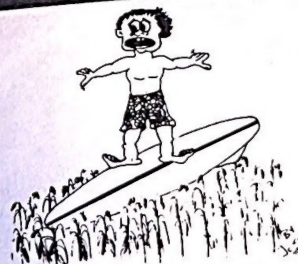
Sir:

I liked Gary Gidman's Brian Wilson School article very much. It's true that the English are much more straightforward in admitting that they want to sound like the Beach Boys. Of course, among them is Adrian Baker who did the medley "Beach Boy Gold" as Gidea Park, and who recently released "California Gold" as Aero. The flip sides of the two are even more interesting. "Lady Be Good" borrows from the Four Seasons' "Save It For Me" as well as Brian's "Don't Back Down." The Aero flip is even better, called "Summer Girls." He doesn't borrow from any Beach Boy stuff here but the feel is definitely there. He also records under his real name -Adrian Baker. His album Into A Dream (Magnet 5009) has some B.W. influences, although he seems closer to the Four Seasons here.

Much more Brian Wilson-like is Alan Corvell, who records under various names (see B.B.Stomp). His album Skateboard Rampage is worth the money. It has some of the finest falsettos and harmonies I've heard in a long time.

By the way, the 45's off Keepin' The Summer Alive released here were "Oh Darlin'"/"Endless Harmony" and "Livin' With A Heartache"/"Santa Ana Winds."

Gerhard Honekamp
West Germany



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